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OFFSPRING

SMASH



OFFSPRING SMASH



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

The Offspring
PO Box 5956
Garden Grove, CA 92846

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All songs from SMASH by Dexter Holland,
except "Killboy Powerhead" by The Didjits.

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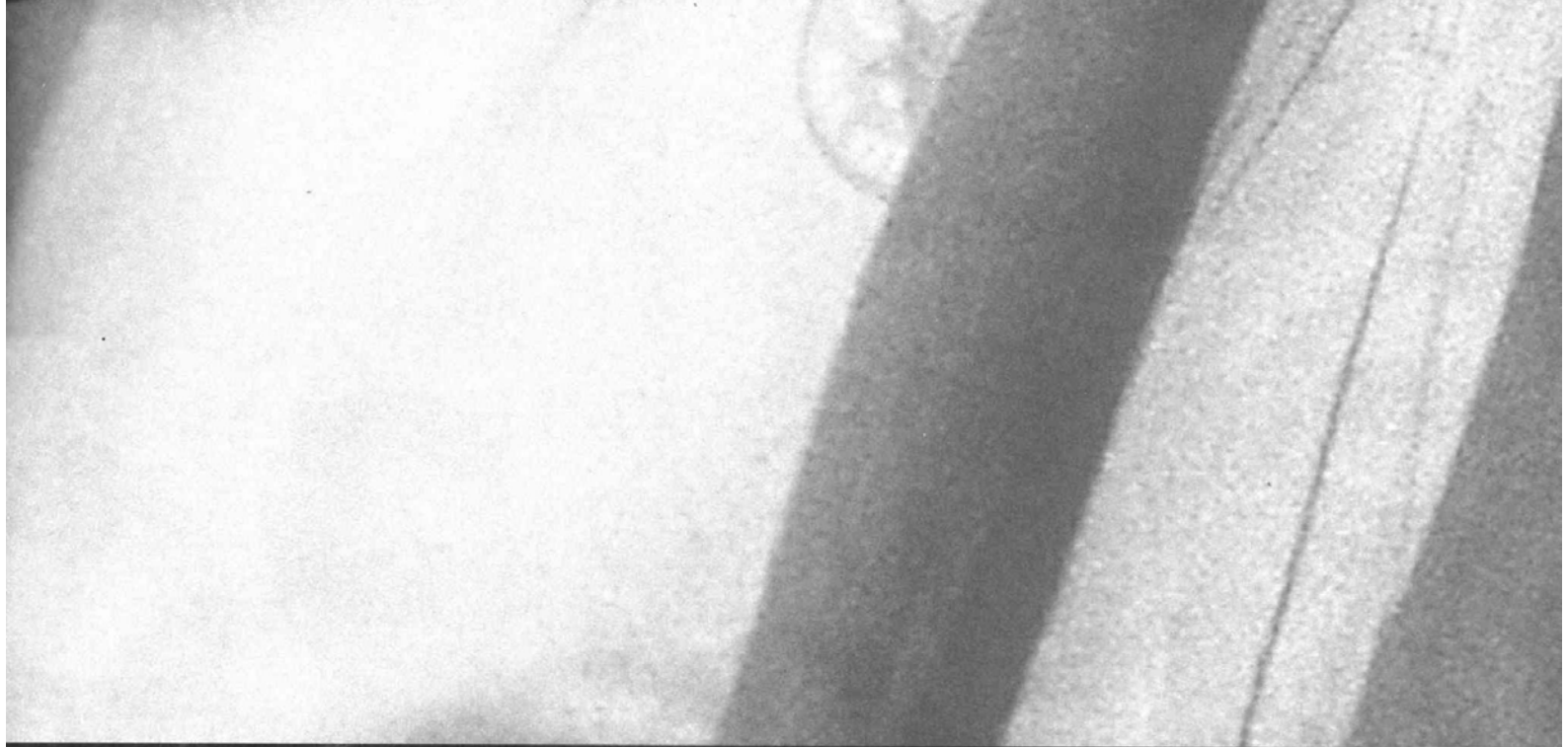
MICK BOOGIE

OFFSPRING SMASH

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Nitro (Youth Energy)

Intro

Very Fast Rock ♩ = 160

Gtrs. 1 & 2 (dist.)

(drums) 8

F5 N.C. **Fm7** **F5** **E♭5** **F5** **A♭5**

f P.M. -----

TAB

10	9	10	8	10	6	6
10	8	10	8	10	6	6
8	8	8	8	8	4	4

E♭5 **F5** N.C. **Fm7** **F5** **E♭5** **F5** **A♭5** **E♭5**

P.M. -----

8	8	10	9	10	8	10	6	6	8	8
8	8	10	8	10	8	10	6	6	8	8
6	6	8	8	8	8	8	4	4	6	6

Verse

F5 **A♭5** **E♭5** **F5**

1. Our gen - er - a - tion sees the world, not the same
 2. We are the ones who are liv - ing un - der the gun
 3. So if you un - der stand me, and if you feel

10	10	6	6	8	8	10	10	10	10
10	10	6	6	8	8	10	10	10	10
8	8	4	4	6	6	8	8	8	8

A♭5 **E♭5** **F5** **A♭5** **E♭5**

as be fore. We might as well just throw it
 ev - 'ry day. You might as be gone be fore you
 the same, then you will know what ni - tro

6	6	6	8	8	10	10	6	6	8	8
6	6	6	8	8	10	10	6	6	8	8
4	4	4	6	6	8	8	4	4	6	6

1. Chorus

all, know, means. and so You'll live live like like there's there's there's no no no to to to mor - row. (Oh.

Db5 Eb5 Eb5/Bb F5

There's no to - mor - row. (Oh.

Ab5 Eb5 F5

There's no to - mor - row.

Ab5 Eb5 F5 Ab5

Rhy. Fig. 1

Oh.

End Rhy. Fig. 1

Bb5 Db5 Eb5

Chorus

F5

Bridge

Gtrs. 1 & 2

1

100

Interlude

(Ad. lib. vocals on repeat)

C5

Ah.

A♭5

B♭5

1.

Ah.

F5

Fm7

F5

2.

B♭5

Oh.

Db5

Oh.

E♭5

D.S. al Coda

Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 1
Vocals tacet, 2nd time

F5

A♭5

B♭5

Db5

E♭5

- mor - row.

Oh.

Outro

Fm

Gtr. 1

play 4 times

*Gtr. 2
divisi let ring

let ring

*Let Gtr. 2 ring throughout the repeated measures.

Bad Habit

Prelude
Moderately ♩ = 125

(bass) 7 N.C. Gtr. 1 (dist.)

f *fdbk. w/ bar w/ bar fdbk. w/ bar

TAB

0 (0) (0)

Gtr. 2 (dist.) -1/2

f w/ bar w/ bar fdbk.

TAB

0 (0) (0)

*Microphonic fdbk., not caused by string vibration. -1/2 pitch: D#

mp w/ bar w/ bar w/ bar *mf* steady gliss. loco

(0) (0) (0) (0) (0) (0)

-1 -1/2

steady gliss. unsteady gliss. random string noise

0

Intro
Gtr. 2 tacet N.C. (A) (w/ hi-hat) Gtr. 1 tacet

Hey, man you know I'm real - ly o - kay. — The

8va # *fdbk. *microphonic fdbk.

(X) X

(G) (E)



I'm in my car don't give me no crap, 'cause the slight - est thing and I just might snap, and

Verse
Double Time ♩ = 284
N.C.

A5
 oh! _____
 Gtrs. 1 & 2
 1. When I go driv - ing I
 2. They say the road's _____ a
 N.C.

stay in my lane. —
dan - ger - ous place. —

Gtr. 2

Rhy. Fig. 1
Gtrs. 1 & 2

12

But get - ting cut off, it makes me in - sane.
If you flip me off I'll get in your face.

End Rhy. Fig. 1

Gr. 2

Gr. 1

steady gliss.

divisi

(7/7) (7/7) (7/7) (7/7) (7/7) (7/7)

Gtrs. 1 & 2: w/ Rhy. Fig. 1

A5 C5 D5 C5 A5 G5 A5 C5 A5

Pre-Chorus

1. (I)
(You)

G5 N.C. G5 N.C. G5 N.C. G5 N.C.

1., 3. o - pen on the glove box, reach in side, (I'm) gon - na
2. drive on my ass, your foot's on the gas, and your

Gtrs. 1 & 2

P.M. P.M. P.M. P.M.

E5 N.C. E5 N.C. E5 N.C. E5 N.C.

wreck this fuck - er's ride, (I) guess I got a bad
next breath is your last.

P.M. P.M. P.M. P.M.

Chorus

A5 E5 N.C. F5 C5 D5 E5

hab - it of blow - in' a -

Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 3 times

A5 E5 N.C. F5 C5 D5 E5 A5 E5 N.C. F5 C5

- way. (Yeah, - yeah.) (I) got a bad hab - it, (Yeah, - yeah.)

D5 E5 A5 E5 N.C. F5 C5 D5 E5

and it ain't goin' a - way. (Yeah, - yeah.) Yeah, - yeah.)

Gtrs. 1 & 2: w/ Rhy. Fill 1, 2nd time
D5 N.C. E5

To Coda

3. Yeah, _____ yeah. _____

yeah. _____)

End Rhy. Fig. 3

P.M. - - - - -

The musical score for guitar tracks 1 and 2 consists of two staves. The top staff features a melodic line with a Coda symbol at the end. The bottom staff features a rhythmic pattern labeled 'End Rhy. Fig. 3'. The score includes various musical notations such as notes, rests, and a Coda symbol.

1. Gtr. 3: w/ Fill 1

A5 N.C.

Whoa. steady gliss.

7
7
5

The image shows a musical score for guitar and voice. The guitar part (Gtr. 3) is written on a single staff. It begins with a solo section marked 'A5' and 'Gtr. 3: w/ Fill 1'. The solo consists of a series of eighth notes, followed by a 'Fill 1' section. The 'Whoa.' section is marked with a long horizontal line. The 'steady gliss.' section is marked with a long horizontal line and a 'gliss.' instruction. The voice part is written on a single staff. It begins with a 'Whoa.' section marked with a long horizontal line. The 'steady gliss.' section is marked with a long horizontal line and a 'gliss.' instruction. The score is for a 7/7/5 time signature.

[illegible]

Fill 1
Gtr. 3



TAB

10 (10)

2. Breakdown

A5 N.C.

Gtrs. 1 & 2 tacet

Driv - ers are rude, such at - ti - tudes. But

when I show my piece, com - plaints cease. Some - thing's odd, (I)

feel like I'm God. You stu - pid, dumb - shit, god - damn, moth - er - fuck - er.

Bridge

Gtrs. 1 & 2

A5 G#5 G5 E5 D#5 D5 C5 A5

w/ Voc. Fill 1, 4th time

D.S. al Coda

play 4 times

Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 1 1/2 times

A5 N.C. F5 D5 N.C. E5 A5 N.C. F5

(Yeah, _ yeah. _) Yeah, _ Yeah. _ Oh. _

D5 N.C. E5 N.C. E5

Gtrs. 1 & 2

P.M. - - - - - P.M. - - - - -

Voc. Fill 1

Oh. _ 3. I'll

Gotta Get Away

Intro

Moderate Rock ♩ = 133

(drums) (bass & drums)

(drums)

(bass & drums)

N.C. Dsus4 D E5
Gtrs. 1 & 2 (dist.)

N.C.	Dsus4	D5	E5
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15
16	16	16	16
17	17	17	17
18	18	18	18
19	19	19	19
20	20	20	20
21	21	21	21
22	22	22	22
23	23	23	23
24	24	24	24
25	25	25	25
26	26	26	26
27	27	27	27
28	28	28	28
29	29	29	29
30	30	30	30
31	31	31	31
32	32	32	32
33	33	33	33
34	34	34	34
35	35	35	35
36	36	36	36
37	37	37	37
38	38	38	38
39	39	39	39
40	40	40	40
41	41	41	41
42	42	42	42
43	43	43	43
44	44	44	44
45	45	45	45
46	46	46	46
47	47	47	47
48	48	48	48
49	49	49	49
50	50	50	50
51	51	51	51
52	52	52	52
53	53	53	53
54	54	54	54
55	55	55	55
56	56	56	56
57	57	57	57
58	58	58	58
59	59	59	59
60	60	60	60
61	61	61	61
62	62	62	62
63	63	63	63
64	64	64	64
65	65	65	65
66	66	66	66
67	67	67	67
68	68	68	68
69	69	69	69
70	70	70	70
71	71	71	71
72	72	72	72
73	73	73	73
74	74	74	74
75	75	75	75
76	76	76	76
77	77	77	77
78	78	78	78
79	79	79	79
80	80	80	80
81	81	81	81
82	82	82	82
83	83	83	83
84	84	84	84
85	85	85	85
86	86	86	86
87	87	87	87
88	88	88	88
89	89	89	89
90	90	90	90
91	91	91	91
92	92	92	92
93	93	93	93
94	94	94	94
95	95	95	95
96	96	96	96
97	97	97	97
98	98	98	98
99	99	99	99
100	100	100	100

D5 E5

(drums) (bass & drums) Gtrs. 1 & 2 (dist.)

4 8

Harm. $\neg$ *f* Harm. $\neg$

TAB

7 7 7 X 7 7 5 4 7 7 7 X 7 10 5 4

w/ Voc, Fill 1, 2nd time

N.C. D5 N.C. D5 N.C. E5 N.C. E5 N.C. G5 N.C. A5 E5 N.C. E5

[illegible]

N.C. D5 N.C. D5 N.C. E5 N.C. E5 N.C. G5 N.C. A5 E5 N.C. E5 End Rhy. Fig. 1

7 7 7 7 9 9 9 9 12 12 14 14 9 9 10 9 10 9 9
7 7 7 7 9 9 9 9 12 12 14 14 9 9 9 9 9 9 9
5 5 5 5 7 7 7 7 10 10 12 12 7 7 7 7 7 7 7

Verse

N.C.	D5	N.C.	D5	N.C.	E5	N.C.	E5	N.C.	G5	N.C.	A5	E5	Esus4	E5	Esus4	E5
------	----	------	----	------	----	------	----	------	----	------	----	----	-------	----	-------	----

[illegible]

1. (I'm) get-ting edge - y all the time. _ (There's) some - one a-round me just a step be - hind. _
2. (I) tell you some-thing, just ain't right. _ My head is on loose, but my shoes are tight. _

Rhy. Fig. 2

End Rhy. Fig. 2

[illegible]

Voc. Fill 1

me. _____

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 3 times

N.C. D5 N.C. D5 N.C. E5 N.C. E5 N.C. G5 N.C. A5 E5 Esus4 E5 Esus4 E5

It's kind-a scar-y, the shape I'm in. (The) walls are shak-in' and they're clos-ing in.
A-void-ing my friends, 'cause they all bug. Life is like a rid-dle and I'm real-ly stumped.

N.C. D5 N.C. D5 N.C. E5 N.C. E5 N.C. G5 N.C. A5 E5 Esus4 E5 Esus4 E5

Too fast or a bit too slow. (I'm) par-a-noid of peo-ple and it's start-ing to show.
If you rea-son, don't you know. Your own pre-oc-cu-pa-tion is where you'll go.

N.C. D5 N.C. D5 N.C. E5 N.C. E5 N.C. G5 N.C. A5 E5 Esus4 E5 Esus4 E5

(There's) one guy that I can't shake. O-ver my shoul-der is a big mis-take.
You're be-ing fol-lowed, look a-round. It's on-ly my shad-ow creep-in' on the ground.

Chorus

E5 C5 G5 D5 E5 C5 G5 D5 E5

Sit-ting on the bed or ly-ing wide a-wake, there's de-mons in my head and it's more than I can take. (I)

Rhy. Fig. 3 End Rhy. Fig. 3

9	9	10	10	10	10	12	12	12	12	12	12	9	9	9	10	10	10	10	12	12	12	12	12	12	9
9	9	10	10	10	10	12	12	12	12	12	12	9	9	9	10	10	10	10	12	12	12	12	12	12	9
7	7	8	8	8	8	10	10	10	10	10	10	7	7	7	8	8	8	8	10	10	10	10	10	10	7

Gtrs. 1 & 2: w/ Rhy. Fig. 3

C5 G5 D5 E5 C5 G5 D5 E5

think I'm on a roll, but I think it's kind-a weak. Say-ing all I know is I got-ta get a-way from

Gtrs. 1 & 2: w/ Rhy. Fig. 3

C5 G5 D5 E5 C5 G5 D5 E5

me. Got-ta get a-way from me. Got-ta get a-way from

To Coda ⊕

Interlude

N.C. Dsus4 D E5 N.C. Dsus4 N.C. Dsus4 D5 E5

me.

Harm. - - -

7 7 8 7 7 5 4 7 7 8 7 8 10 5 4

N.C. Dsus4 E5 N.C. Dsus4 N.C. Dsus4 D5 E5

Harm. - - - Harm. - - -

7 7 8 7 7 5 4 7 7 8 7 8 10 5 4

Gtrs. 1 & 2: w/ Rhy. Fig. 1

N.C. D5 N.C. D5 N.C. E5 N.C. E5 N.C. G5 N.C. A5 E5 N.C. E5

Whoa. Whoa.

D.S. al Coda (no repeat)

N.C. D5 N.C. D5 N.C. E5 N.C. E5 N.C. G5 N.C. A5 E5 N.C. E5

Whoa. Whoa.

Coda

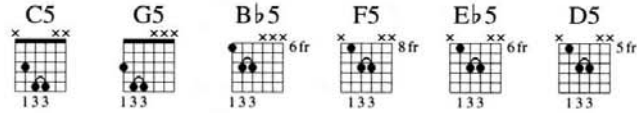
Gtrs. 1 & 2: w/ Rhy. Fig. 3

E5 C5 G5 D5 E5 C5 G5 D5 E5

me. Got - ta get a - way from me.

2 2 0

Genocide



Gtr. 2: Tuning:

- ① = F ④ = D
② = C ⑤ = A
③ = G ⑥ = E

Intro

Very Fast Rock $\text{♩} = 160$

Gtr. 1 (dist.) G5 N.C. G5 N.C. G5 N.C.

Rhy. Fig. 1

F5 N.C. F5 C5 N.C. C5 G5 End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1

G5 N.C.

G5

N.C.

G5

N.C.

Gtr. 2 (dist.) Riff A

* upstrokes

F5 N.C.

F5

Gtr. 1: w/ Rhy. Fill 1, 2nd time

C5 N.C.

C5

End Riff A

* downstrokes

Rhy. Fill 1

Gtr. 1

Verse

Gtrs. tacet
N.C.

1. Our lives run dif - fer - ent ways. Through the rain
2. Our star shines an - y way. If you wish

1.

2.

Gtrs. 1 & 2: w/ Rhy. Fill 2

I see you in the sun. on it we are one.

N.C.(G)

Gtrs. 1 & 2

1.

Chorus

G5
Rhy. Fig. 2

Bb5

2. C5

Gtrs.
1 & 2

One, two, three, four! Dog eat dog ev - 'ry day.
Dog eat dog to get by.

Rhy. Fill 2
Gtrs. 1 & 2

T
A
B

F5 C5 To Coda ⊕
End Rhy. Fig. 2

On our fel - low man we prey. — }
Hope you like my gen - o - cide. — }

Grtr. 1: w/ Rhy. Fig. 1
G5 N.C. G5 N.C. G5 N.C. G5 N.C.

Grtr. 2

* upstrokes

F5 N.C. F5 Grtr. 1: w/ Rhy. Fill 1, 2nd time C5 N.C. C5

* downstrokes

Verse

Gtrs. tacet, 1st & 2nd times

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3rd & 4th times

N.C.

3. I find it such a shame. — Through the pain — I
4. We're served up on a plate. — The ped - es - tal — is
5. And if in time we can see the er - rors
6. Would an - y - one change it an - y - how? —

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fill 3, 2nd time

Gtrs. 1 & 2: w/ Rhy. Fill 1, 4th time

Eb5

Gtrs. 1 & 2

play 4 times

see things as — they are. }
high e - nough — to fall. }
of our ways. — }
Our time is

Rhy. Fill 3

Gtrs. 1 & 2

T
A
B

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Gtr. 2: w/ Riff A, 4th time

G5

Bb5

C5 D5

up. _____ One, two, three, four! 1., 3. Dog eat dog _____
2., 4. Dog eat dog _____

F5 C5 play 4 times

ev - 'ry day. _____ On our fel - low man we prey. _____
to get by. _____ Hope you like my gen - o - cide. _____

Bridge

Gtr. 2 tacet

Half Time ♩ = 160

Gtr. 1 N.C.(G5) (Bb5) (F5) (C5)

mf
P.M. _____

G5 N.C.(G5) Bb5 F5 C5

P.M. _____

G5 Bb5 F5 C5

P.M. _____

[illegible]

⊕ Coda

Chorus

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 2: w/ Riff A

G5

B♭5

1. Dog eat dog _____
2. Dog eat dog _____
3. sil - ver flame. ____
4. you're giv - ing more. ____

ev - 'ry day. ____
to get by. ____

Like a

On our fel - low man we prey. _____
 Hope you like low my gen - o cide. _____ Like a
 su - i - cide. _____ Like

4.

C5

One, two, three, four!

G5

Gtrs. 1 & 2

fdbk.

10 10 10 10 10 10

8 8 8 8 8 8

Something to Believe In

Intro

Very Fast Rock ♩ = 160

N.C.

Gtr. 1 (dist.)

Rhy. Fig. 1
Gtrs. 1 & 2

F5 N.C. F5 G5 Ab5 C5

f steady gliss f w/ dist.

TAB

E♭5 B♭5 1. F5 End Rhy. Fig. 1

2. F5 Ab5 Eb5 B♭5 F5

Rhy. Fig. 2 P.M.

P.M.

Ab5 End Rhy. Fig. 2 Eb5 B♭5 F5 Ab5

§ Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 2, 3 3/4 times

Ab5 Eb5 Bb5 F5 Ab5 Eb5

1. I be - lieve that re - al - i - ty's gone. — Dis - il -
2. I be - lieve in the chang - ing of the guard. — Put our

Bb5 F5 Ab5 Eb5 Bb5

lus - ion's real. _____ I be - lieve that mo - ral -
feet on the ground. See it hap - pen in your own _____

F5 Ab5 Eb5 Bb5 F5

- i - ty's gone _____ and there's noth - ing to feel. _____
back - yard. _____ Ev - 'ry - thing breaks down. _____

Pre-Chorus

Ab5 Eb5 Bb5 F5 Ab5

If you take the sa - cred things, _____ the
Do you ac - cept what you are told, _____

Gtrs. 1 & 2 Rhy. Fig. 3 End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 2 1/2 times

Eb5 Bb5 F5 Ab5 Eb5

things that we hold _____ dear. Emp - ty prom -
with-out e - ven think - ing. _____ Throw _____ it

Bb5 F5 Ab5 Eb5 Bb5

- all ise (is) all you'll find, _____ so and give me some -
and make your own, _____ and give me some -

Chorus

C5 F5 Eb5 F5 Ab5 Eb5 G5 Ab5

- thing, _____ some - thing to be - lieve _____ in. _____ Some - thing to be - lieve _____
- thing, _____ (Oh. _____)

Gtr. 1 & 2 Rhy. Fig. 4 End Rhy. Fig. 4

Gtrs. 1 & 2: w/ Rhy. Fig. 4, 2 1/2 times

F5 Eb5 F5 Ab5 Eb5 G5 Ab5 F5 Eb5

in. _____ Some - thing to be - lieve _____ in. _____
 (Oh. _____) (Oh. _____)

F5 Ab5 Eb5 G5 Ab5 F5 Eb5 F5 Ab5

Some - thing to be - lieve _____ in. _____
 (Oh. _____) (Oh. _____)

Eb5 Bb5 *To Coda 2* ⊕ F5 N.C. F5 G5

_____)

Gtrs. 1 & 2

Ab5 C5 Eb5 Bb5 F5

1. 2. *To Coda 1* ⊕ *D.S. al Coda 1* D5/A Ab5 P.M. - - - -

⊕ Coda 1

F5

D5/A

Interlude

F5

dim.

*w/ bar

* Depress bar gradually over the next 7 meas.

Bridge

Gtrs. tacet
N.C.

Where they lead, — you will fol - low.

Well, I guess — that's just — the way — it — goes. —

F5

G5

A $\flat$ 5

C5

1. And if you look a - way, —

2. And if you look a - live, —

Gtrs. 1 & 2

P.M. —

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D.S.S. al Coda 2

⊕ Coda 2

Gtrs. 1 & 2: w/ Rhy. Fig. 4

Sus. 1 & 2: w/ Rhy. Fig. 4
 F5 Eb5 Ab5 Eb5 G5 Ab5
 in. _____
 (Oh. _____) Some - thing to be - lieve _____

Rhy. Fill 1

Gtrs. 1 & 2

mus. 1 & 2

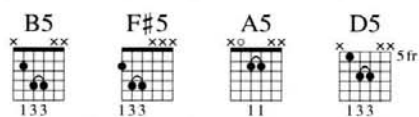


P.M. - - - - -

TAB

10 10 10 10 10 10
8 8 8 8 8 8

Come Out and Play



Intro

Moderately Fast Rock ♩ = 158

N.C.

(drums)

f 3 2

You got - ta keep 'em sep - a - ra - ted.

* Gtr. 1 (dist.)

mf 3 2

Harm. -----

T
A
B

5 5 5 X

* left channel

B5 D5 F#5 A5 B5 D5 F#5 A5 B5 D5 F#5 A5 B5 D5 F#5 A5

Rhy. Fig. 1 End Rhy. Fig. 1

* Gtrs. 1 & 2

f

9 7 7 (7) 4 7 9 7 7 (7) 4 7 9 9 7 7 (7) 4 7 9 9 7 7 (7) 4 7

7 5 (5) 2 5 7 5 (5) 2 5 7 7 5 (5) 2 5 7 7 5 (5) 2 5

* Gtr. 2: elec. w/ dist., right channel, doubles Gtr. 1 simile throughout

Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile

B5 D5 F#5 A5 B5 D5 F#5 A5 B5 D5 F#5 A5

Gtr. 3 (dist.)

f

7 7 7 7 10 10 10 5 5 7 7 7 7 10 10 10 5 5 7 7 7 7 10 10 10 5 5



Gtrs. 1 & 2: w/ Rhy. Fill 1, 2nd & 3rd times

B5 D5 F#5 A5

B5 F#5 A5 B5 F#5 D5

Rhy. Fig. 2

Gtrs. 1 & 2



P.M.

Gtr. 3

Musical notation for guitar 3, featuring a melodic line with a w/clean tone instruction and a corresponding fretboard diagram below.

B5 F#5

A5

1.

B5

F#5

D5

End Rhy. Fig. 2

2.

B5

P.M.

P.M.

Musical notation for guitar 1 and 2, showing two variations of a rhythmic figure and a corresponding fretboard diagram below.

Verse

Gtr. 3 tacet

B5

F#5

A5

B5

D5

F#5

A5

B5

F#5

A5

Vocal melody for the verse with two verses of lyrics: 1. Like the lat - est fash - ion, like a spread - ing dis - ease. 2. By the time you hear the si - ren it's al - read - y too late.

Gtrs. 1 & 2

simile on repeats

P.M.

Musical notation for guitar 1 and 2, featuring a complex melodic line with a simile on repeats instruction and a corresponding fretboard diagram below.

Rhy. Fill 1

Gtrs. 1 & 2



f

P.M.

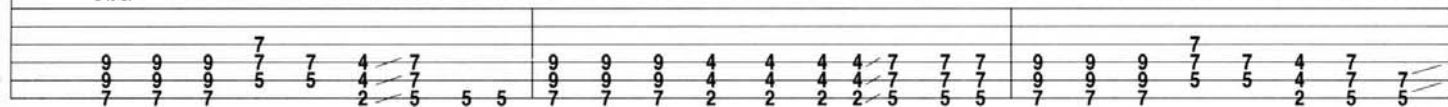
Tablature for Rhythmic Fill 1, showing fret numbers for guitar 1 and 2.



The kids are strap-pin' on their way to the class - room,
One goes to the morgue and the oth - er to jail. —



P.M.



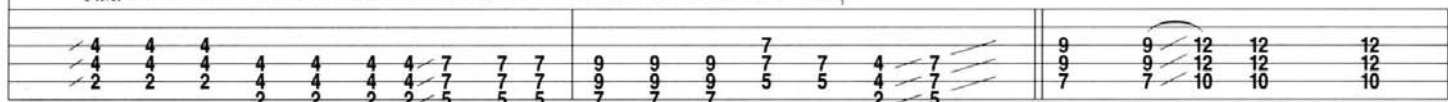
Pre-Chorus



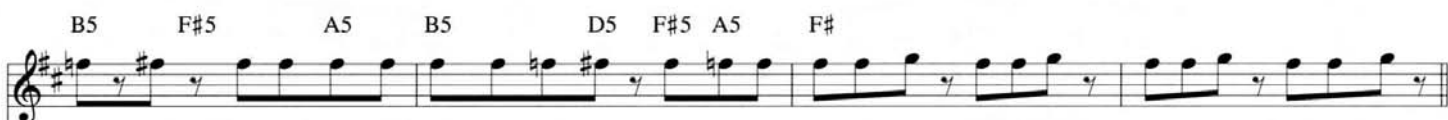
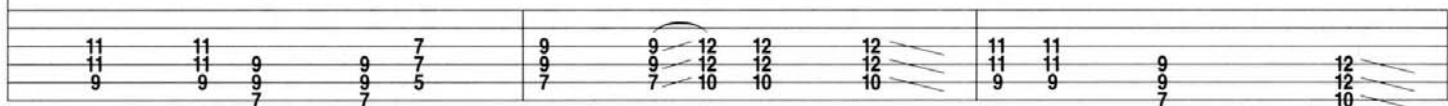
One get - ting weap - ons with the great - est of ease. — 1. The gangs stake out their own
guy's wast - ed and the oth - er's a waste. — 2., 3. It goes down the same as the



P.M.



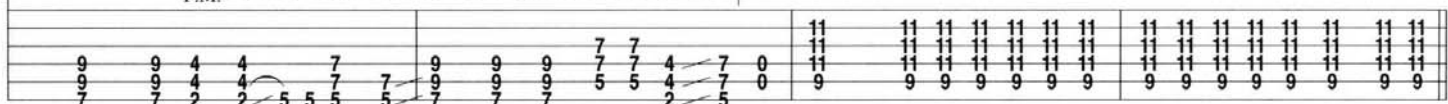
cam - pus lo - cale. — And if they catch you slip - pin' then it's all o - ver pal. — If
thou - sand be - fore. — No — one's get - ting smart - er, no one's learn - ing the score. — Your



one guy's col - ors and the oth - er's don't mix, they're gon - na bash it up, bash it up, bash it up, bash it up. }
nev - er end - ing spree of death and vi - o - lence and hate — is gon - na tie your own rope, tie your own rope, tie your own. }



P.M.



Chorus

B5 D5 F#5 A5 B5 D5 F#5 A5 B5 D5 F#5 A5 B5

1. Hey, man you talk-in' back to me? } Take him out. You got - ta keep 'em sep - a - ra - ted.
2. Hey, man you dis - re - spect - ing me? }

Gtrs. 1 & 2

D5 F#5 A5 B5 D5 F#5 A5 E5 C5 B5

Hey, _____ (they) don't pay no mind. If you're un - der eigh - teen you won't be do - ing an - y time. _____

(3rd time) To Coda 2 ⊕

To Coda 1 ⊕
D.S. al Coda 1

D5 F#5 A5 F#5 A5 B5 D5 F#5 A5 B5

Hey, _____ come out and play. _____

⊕ Coda 1

Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 2, simile

Gtr. 3

B5 F#5 A5 B5 F#5 D5 B5 F#5 A5

w/clean tone

2nd time, D.S.S. al Coda 2

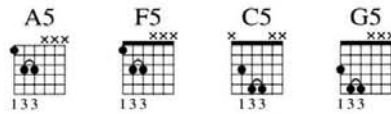
B5 F#5 D5

⊕ Coda 2

Gtrs. 1 & 2

B5 D5 F#5 A5 B5

Self Esteem



Intro
Moderately ♩ = 106

N.C. G5 A5 F5 C5

La, la, la, la, la. — La, la, la, la, la.

*Gtr. 1 (dist.) Rhy. Fig. 1

f

T
A
B

5 7 7 7 7 15 15 15 15 10
5 7 7 7 7 15 15 15 15 10
3 5 5 5 5 13 13 13 13 8

*Two gtrs. arr. for one.

G5 A5 F5 C5 G5 F5

End Rhy. Fig. 1

10 10 10 5 5 5 5 7 7 7 15 15 15 15 10 10 10 10 10 5 5 5 5 3
10 10 10 5 5 5 5 7 7 7 15 15 15 15 10 10 10 10 10 5 5 5 5 3
8 8 8 3 3 3 3 5 5 5 13 13 13 13 8 8 8 8 8 3 3 3 3 1

F G5 C5/G G5 C5/G A5 N.C.(F5)

P.M. — — — — —

Riff A
*Gtr. 2

mf

0 12 12 12 12 8 8 8 8 8

*bass arr. for gtr.

(C5) (G5) (A5) (F5) (C5) G5

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

Verse

Gtr. 1 tacet

Gtr. 2: w/ Riff A, 8 times

N.C.(A5) (F5) (C5) (G5) (A5) (F5) (C5) (G5)

1. I wrote her off for the tenth time to - day (and) prac-ticed all the things I would say. —
3. Now I'll re - late this lit - tle bit that hap-pens more than I'd like to ad - mit. —

(A5) (F5) (C5) (G5) (A5) (F5) (C5) G5

But she came o - ver, I lost my nerve. — I took her back and made her des - sert. —
Late at night — she knocks on my door. — She's drunk a - gain and look - ing to score. —

Gtr. 1

(cont. in slash)

Pre-Chorus

G5 A5 F5 C5 G5 A5 F5

(Now) I know — I'm be - in' used. — That's o - kay man 'cause I
(Now) I know — I should say no, — but that's kind of hard when she's

C5 G5 A5 Rhy. Fig. 2 F5 C5 G5

like the a - buse. — I know — she's play - ing with me. —
read - y to go. — I may be dumb — but I'm not a dweeb. —

Chorus

Gtr. 2 tacet

Gtr. 1: w/ Rhy. Fig. 1, 4 times

A5 F5 C5 G5 End Rhy. Fig. 2

That's o - kay 'cause I've got no self es - teem. — Oh, hey, yeah, — ay, yeah. —
I'm just a suck - er with no self es - teem. —

* gradually less P.M.

G5 A5 F5 C5 G5 A5 F5 C5 G5 A5

Yeah. Oh, yeah, yeah. Oh, yeah. Yeah.

To Coda $\oplus$ **Verse**

Gtr. 1 tacet
Gtr. 2: w/ Riff A, 4 times

F5 C5 G5 A5 N.C.(A5) (F5) (C5) (G5) (A5) (F5)

Oh, yeah, yeah. 2. We make plans to go out at night. I wait till two then I

Gtr. 1: w/ Rhy. Fig. 2

D.S. al Coda

G5 A5 F5 C5 G5 A5 F5 C5

Gtr. 1. P.M. —

turn out the light. This re-jec-tion's got me so low. (If) she keeps it up, I just might tell her so. Oh,

$\oplus$ **Coda**
Bridge

D5 Bb5 F5 C5 D5 Bb5

When she's say - ing ah, that she wants on - ly me. Then I won - der why she
When she's say - ing oh, that I'm like a dis - ease. Then I won - der how much
Well I guess I should stick up for my - self, but I real - ly think it's

Gtr. 1

F5 C5 D5 (play 3 times) Bb5 C5 G5 F5

sleeps with my friends. The more you suf - fer, the more it shows you real - ly
more I can spend.
bet - ter this way.

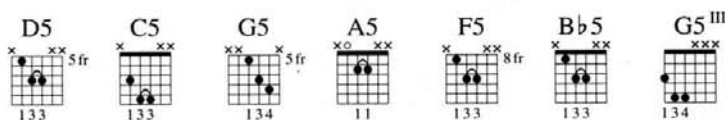
1. **D.S.S. al Coda** 2.

G5 C5/G G5 C5/G F5 G5 C5/G G5 C5/G A5

care. Right? Yeah. Right? Yeah.

P.M. —

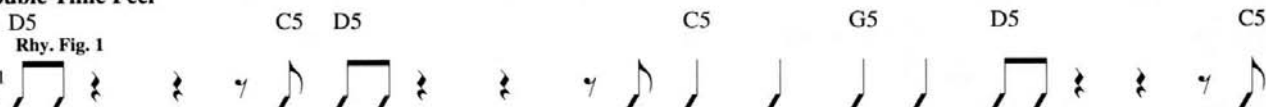
It'll Be a Long Time



Verse
Fast ♩ = 165
Double Time Feel

D5
Rhy. Fig. 1

*Gtr. 1
(dist.)



1. All this time has whit-tled a - way - (like) so man - y days in one.
2. All they want is what they can de - fend - before their time is up.

*Two gtrs. arr. for one.



End Rhy. Fig. 1

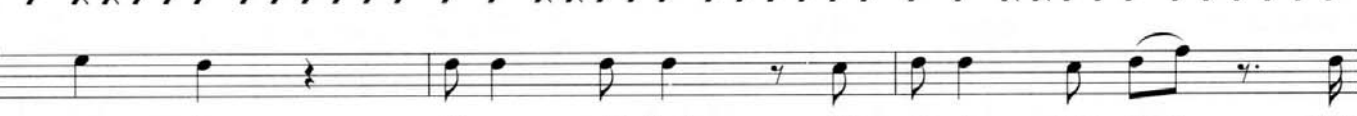


Back and forth the lead-ers sway, - back-ing it up with guns. -
Make the same mis - takes all a - gain, - heard it all be - fore, yeah. -

Pre-Chorus

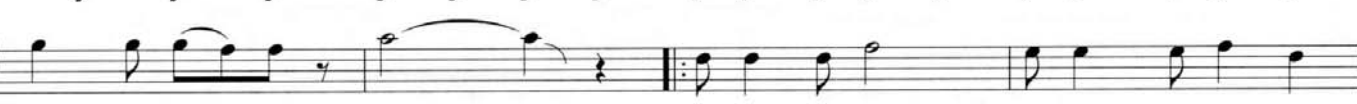
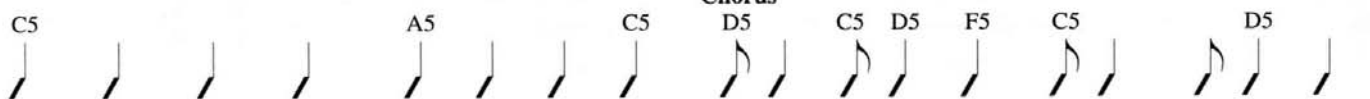


Su - per pow - ers flex their wings. Hold the world on



pup - pet strings. E - gos will feed while cit - i - zens bleed. - That's

Chorus



al - ways the way - it goes. - When will the world lis - ten to rea - son?
When will the truth come in - to sea - son?

To Coda

Bb5 C5 G5^{III} D5 1. Bb5 C5 F5 C5 D5

I've a feel-ing it - 'll be a long time. I've a feel-ing it 'll be a long time.

C5 A5 D.C. at 2nd Ending 2. Bb5 C5 G5^{III} D5

I've a feel-ing it 'll be a long time.

Bridge Slower ♩ = 135 Bb5 C5 F5 C5 D5 D5 C5 G5 D5

I've a feel-ing it 'll be a long time.

D5 C5 G5 D5 D5 C5 G5 D5

Well, — if they — tried, may - be they'd — see, it'd

D5 C5 G5 D5 D5 C5 G5 D5

do a lit - tle good to let the world be — free. Hand - shake and a smile gets — you on through then

D5 C5 G5 D5 C5 G5 D5 P.M.

turn it all a-round with a su - i - cide — move. But you know it's not — fool-ing an - y — one but me. — You got - ta

C5 G5 D5 C5 G5 D5

P.M. *accel.*

make your-self _ see what you want to see. _ But you know it's not _ fool-ing an - y - one but me. _ You got - ta

Fast ♩ = 162
Double Time Feel
 Gtr. 1: w/ Rhy. Fig. 1

C5 G5 D5 C5 D5 C5

(1st time only)

make your - self _ see what you want to see. _ Oh, yeah! _

Gtr. 2 (dist.)
mf

TAB

6 6 5 5 6 6
 7 7 7 7 7 7

D5 C5 G5 1. D5 C5 2. D5 *D.S. al Coda (take repeat)*

Gtr. 1

I say, yeah!

6 6 5 5 6 6
 7 7 7 7 7 7

5 5 5 5 5 5

6 6 5 5 6 6
 7 7 7 7 7 7

6 7 5

⊕ **Coda**

Bb5 C5 F5 C5 D5

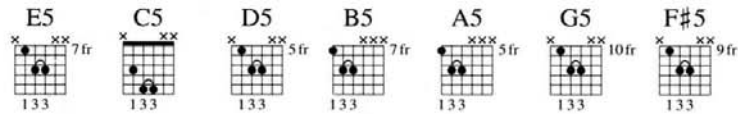
I've a feel - ing it 'll be a long time. _

C5 A5 C5 D5 C5 D5

Oh, yi, yi, yi.

Killboy Powerhead

Written by Didjits



Intro

Fast Rock ♩ = 212

E5 D5 E5 G5 F#5 E5 D5 E5 G5 F#5 E5

Gtr. 1 (dist.)

Rhy. Fig. 1

f

He's a

End Rhy. Fig. 1

T	9	9	9	7	9	9	12	12	12	11	11	11	9	9	9	9	7	9	9	12	12	12	11	11	11	9
A	9	9	9	7	9	9	12	12	12	11	11	11	9	9	9	9	7	9	9	12	12	12	11	11	11	9
B	7	7	7	7	7	7	10	10	10	9	9	9	7	7	7	7	7	7	7	10	10	10	9	9	9	7

Verse

Gtr. 1: w/ Rhy. Fig. 1, 2 times

E5 D5 E5 G5 F#5 E5 D5 E5 G5 F#5 E5

1., 4. pis - tol grip, — and a light-ning rod ham-mer step. — He al - ways

E5 D5 E5 G5 F#5 E5 D5 E5 G5 F#5 E5

busts his knuck - les, when he's wrench - in' up his shit. — He's a

Chorus

E5 C5 D5

Gtr. 1

Kill - boy Pow - er - head. — Kill - boy Pow - er - head. — Kill - boy

To Coda 2 ⊕ E5 C5 D5 D5 B5

2nd time

(cont. in notation)

Pow - er - head. — Kill - boy Pow - er - head, — yeah.

B5 Rhy. Fig. 2 A5 B5 A5 B5 D5 B5 A5 B5 A5 B5 A5

B5 D5 B5 E5 Verse E5

2. You — know I saw his wom - an, she was
was his ba - by, who looked

writ - ing his name in blood. — } You know I saw his wom - an,
just like the Hoo - ver Dam. — }

dim.

Gtr. 1: w/ Rhy. Fig. 2 B5 A5 B5 A5 B5 D5 B5 1. B5 D5 B5 A5 2. B5 D5 B5 A5 D.S. al Coda

hard as a rock! 3. She — said she He's a

⊕ **Coda 1**
Interlude

C5 Bb5 C5 Bb5 C5 Eb5 C5 Bb5 C5 Bb5 C5 Bb5 C5 Eb5 C5 Bb5

C5 Ab5 Bb5

D.S.S. al Coda E5

He's a

⊕ **Coda 2**

E5 C5 D5 E5 C5 D5 E5

Gtr. 1

Kill - boy Pow - er - head, _ yeah. ____ Kill - boy Pow - er - head, _ yeah. ____ He's a

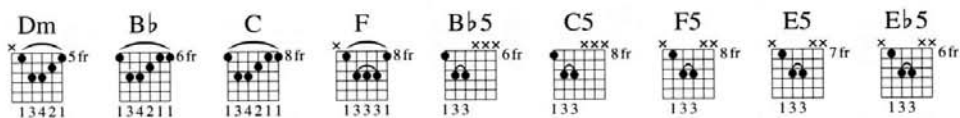
Gtr. 1: w/ Rhy. Fig. 2, 4 times

B5 A5 B5 A5 B5 D5 B5 A5 E5 D5 E5 G5 F#5

play 4 times

Kill - boy Pow - er - head, _ yeah. ____

What Happened to You?



Intro

Fast Reggae ♩ = 185

Bb5 C5 F5 Bb5

What in the world hap - pened to you?

Gtrs. 1 & 2 (clean & dist.)

f

T
A
B

8	8	10	10	10	10	10	10	8	8
8	8	10	10	10	10	10	10	8	8
6	6	8	8	8	8	8	8	6	6

F5 C5 F5 Bb5 F5 E5 Eb5

1. Be -

(cont. in slash)

10	10	10	10	10	10	10	9	8
10	10	10	10	10	10	10	9	8
8	8	10	10	8	8	8	7	6

Verse

Gtr. 2 tacet

Dm Bb C Dm Bb

Rhy. Fig. 1

Gtr. 1

fore you start - ed tok - in' you used to have a brain. (Hey!) But now you don't get e - ven the
2. bad e - nough you do it, you do it to your-self. (Hey!) But tak - ing some-one with you, well you
3. might be sym - pa - the - tic, or cut a lit - tle slack. If I thought that you were wil - ling to
(Hey!)

C Dm Bb C

sim - pl - est of things. (Hey!) I draw a lit - tle pic - ture, or e - ven use my hands. (Hey!) I }
 know that's some-thing else. I say I'm not that kind of per - son, I'm not that kind of man. (Hey!) I }
 give a lit - tle back. But you do it in the morn - ing, you do it in the night. (Hey!) You
 (Hey!)

To Coda 1 $\oplus$ Chorus Dm Bb C

End Rhy. Fig. 1 Rhy. Fig. 2

1., 2. try to ex - plain but you just don't un - der - stand. Oh, (Hey! _____) man you're
 3. lie to re - frain from just fac - ing your life. 4. So I'll

Gtr. 3
 play 3rd time only

13/15 13

F C End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2, 2 times Dm Bb F C Dm Bb

real - ly los - in' it. (Hey! _____) And you've real - ly done a lot of junk now. But you
 (Hey! _____)

To Coda 2 $\oplus$

F C Bb5 Rhy. Fig. 3 C5 End Rhy. Fig. 3 F5 Bb5

Gtrs. 1 & 2

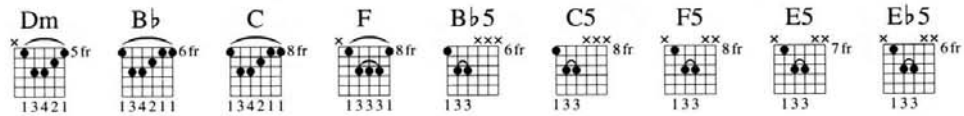
keep on a - bus - in' it. What in the world hap - pened to you?

F5 C5 F5 Bb5 F5 E5 Eb5

sing 1st & 3rd times only

2. It's
 3. I

What Happened to You?



Intro Fast Reggae ♩ = 185

Bb5 C5 F5 Bb5

What in the world hap - pened to you?

Gtrs. 1 & 2 (clean & dist.)

f

TAB

8	8	10	10	10	10	10	10	8	8
8	8	10	10	10	10	10	10	8	8
6	6	8	8	8	8	8	8	6	6

F5 C5 F5 Bb5 F5 E5 Eb5

1. Be -

(cont. in slash)

10	10	10	10	10	10	10	9	8
10	10	10	10	10	10	10	9	8
8	8	10	10	8	8	8	7	6

Verse

Gtr. 2 tacet

Dm Bb C Dm Bb

Rhy. Fig. 1

Gtr. 1

fore you start - ed tok - in' you used to have a brain. (Hey!) But now you don't get e - ven the

2. bad e - nough you do it, you do it to your-self. (Hey!) But tak - ing some-one with you, well you

3. might be sym - pa - the - tic, or cut a lit - tle slack. If I thought that you were wil - ling to

(Hey!)

C Dm Bb C

sim - pl - est of things. (Hey!) I draw a lit - tle pic - ture, or e - ven use my hands. (Hey!) I }
 know that's some-thing else. I say I'm not that kind of per - son, I'm not that kind of man. (Hey!) I }

give a lit - tle back. But you do it in the morn - ing, you do it in the night. (Hey!) You

Dm Bb C

To Coda 1 ⊕ Chorus Dm Bb

End Rhy. Fig. 1 Rhy. Fig. 2

1., 2. try to ex - plain but you just don't un - der - stand. Oh, (Hey! _____) man you're
 3. lie to re - frain from just fac - ing your life. 4. So I'll

Gtr. 3

play 3rd time only

13/15 13

F C

Gtr. 1: w/ Rhy. Fig. 2, 2 times

Dm Bb F C Dm Bb

End Rhy. Fig. 2

real - ly los - in' it. (Hey! _____) And you've real - ly done a lot of junk now. But you
 (Hey! _____)

F C Bb5 C5

To Coda 2 ⊕

Bb5 Rhy. Fig. 3

Gtrs. 1 & 2

End Rhy. Fig. 3

F5 Bb5

keep on a - bus - in' it. What in the world hap - pened to you?

F5 C5 F5 Bb5 F5 E5 Eb5

sing 1st & 3rd times only

2. It's
 3. I

Gtr. 2 tacet
Gtr. 1: w/ Rhy. Fig. 1
Gtr. 3 (dist.) Dm

Gr. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840,

D.S. al Coda 1 (take repeat)

Chords: Dm, Bb, C, Dm, Bb, C

Full notation and fingerings are provided for the first system.

Verse

Gtr. 1: w/ Rhy. Fig. 1

see you man, to - mor - row, you'll be gack - in' up a - gain. (Hey!) I'll

see you in a cof - fin by the time your wad is spent. (Hey!) I think of all the times that I

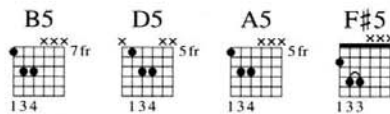
Tag

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 3 times

What in the world hap - pened to, what in the world — hap - pened to,

[illegible]

So Alone



Verse

Fast ♩ = 185

Double Time Feel

Gtr. 1 (dist.) *mf*

B5 D5 A5 B5 D5

1. Look at the crowd and tell me wheth - er all are sur-round-ed, but
2. If I could, I'd make a sug-ges - tion, with - out sound - ing preach-y or

A5 B5 D5 A5 B5

none are to - geth - er. If you're a - wake, look all a - round at
beg - ging the ques - tion. Melt with your minds, melt with each oth - er.

Chorus

D5 A5 B5 A5

all of the peo - ple. Still you're } so a - lone. So a -
Don't be sur-round-ed. Don't be }

Gtr. 2 (dist.)

f w/ slide steady gliss.

TAB

6 6 6 (6 6 6)

To Coda ⊕

B5 A5 Gtr. 2 tacet F#5

lone. So a - lone. So a - lone. _____

steady gliss. steady gliss.

Interlude

B5 D5 A5 B5 D5

play 3 times

Yeah!

A5 B5 A5

D.C. al Coda

⊕ **Coda**
Outro

Gtr. 1 B5 D5 A5 B5 D5 A5 B5

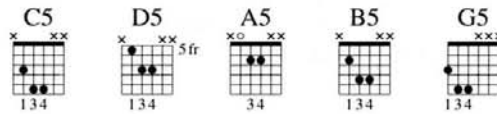
play 3 times

1. Kill!
2. Fuck off!
3. Hate!

Die! _____

*Voices begin in unison, then split off in independent directions. Ad. lib. pitches.

Not the One



Intro
Moderately Fast ♩ = 150
Double Time Feel
N.C.(C5)

(D5) (A5)

Gtr. 1 (clean)
Riff A

End Riff A

mf
P.M. —————
* w/ delay

T
A
B 3 3 3 3 3 3 5 5 0 0 0 0 0 0 0 0

Gtr. 2 (dist.)

f steady gliss.
play 2nd time only

T
A
B

* set for sixteenth-note regeneration

Gtr. 1: w/ Riff A, 2 times

C5 D5 A5 C5 D5 A5

Gtr. 2 Rhy. Fig. 1 End Rhy. Fig. 1

(cont. in slash)

10 10 10 12 7 7 7 7 7 10 10 10 12 7 7 7 7 7
10 10 10 12 7 7 7 7 7 10 10 10 12 7 7 7 7 7
8 8 8 10 5 5 5 5 5 8 8 8 10 5 5 5 5 5

Verse

Gtr. 1: w/ Riff A, 4 times

C5 D5 A5

Gtr. 2 Rhy. Fig. 2 End Rhy. Fig. 2

P.M. —————

1. I'm not the one — who made the world — what it is to - day.
2. We're not the ones — who leave the hope - less in the streets at night.

Gtr. 2: w/ Rhy. Fig. 2, 3 times

C5 D5 A5

I'm not the one — who caused the prob - lems start - ed long a - go.
We're not the ones — who've kept min - or - i - ties and wo - men down.

C5 D5 A5

But now I deal with all the con - se - quenc - e that trou - bles our time.
Still we grow and then the prob - lems, they be - come our own.

C5 D5 A5

Chorus
Gtr. 1 tacet
A5 Rhy. Fig. 3
Gtr. 2

I car - ry on and nev - er once have e - ven ques - tioned why.
We car - ry on with - out e - ven re - al - i - zing why. } Yeah! Yeah. { 1. I'm }
2., 3. We're }

C5 D5 A5 End Rhy. Fig. 3

in - no - cent, but the weight of the world is on { 1. my } shoul - ders.
2., 3. our }

Gtr. 2: w/ Rhy. Fig. 3
A5 B5 C5 D5

Yeah! Yeah. { 1. I'm } in - no - cent, but the bat - tles { 1. start - ed } are
2., 3. We're } 2., 3. left us }

To Coda Breakdown

Gtr. 1: w/ Riff A, 4 times
Gtr. 2: w/ Rhy. Fig. 1, 4 times

A5 C5 D5 A5 C5 D5 A5

far from o - ver. Yeah. Oh. Oh.

*Sing harmony 2nd time only.

Gtr. 1: w/ Riff A, 4 times
Gtr. 2: w/ Rhy. Fig. 2, 4 times

C5 D5 A5 C5 D5 A5 A5

Eee

Coda

Chorus

Gtr. 2: w/ Rhy. Fig. 3, 2 times

A5 B5 C5 D5

Yeah! Yeah. We're in - no - cent, (but) the weight of the world is

A5 B5 C5 D5

on our shoul - ders. Yeah! Yeah. We're in - no - cent, (but) the bat - tles left us are

Interlude

Gtr. 1: w/Riff A, 4 times
Gtr. 2: tacet

Verse

Gtr. 1: tacet
N.C.

A5

G5

Gtr. 2

8

8

far from o - ver. Yeah.

3. We're not the ones whose pol - lu - tion black -

- ened our skies and ru - ined our streams. We're not the ones who made the nu - cle - ar bombs that threat - en our lives.

We're not the ones who let the chil - dren starve in far - a - way lands. We're not the ones who made the streets

Outro

Gtr. 1: w/ Riff A, 3 1/2 times
Gtr. 2: w/ Rhy. Fig. 1, 3 1/2 times

C5

D5

A5

C

5

15fr

Gtr. 2
un - safe to walk at night. 4. And e - ven if we try and not be - come so o - ver - whelmed
(Oh.)

C5

D5

A5

C5

D5

and if we make some con - tri - bu - tion to the plight we see, still our de - scend - ants will in - her -
(Oh.) (Oh.)

A5

C5

D5

Gtr. 1: w/ Fill 1

A5

Gtr. 2

it our mis - takes (of) to - day. They'll suf - fer just the same as we and nev - er won - der why!

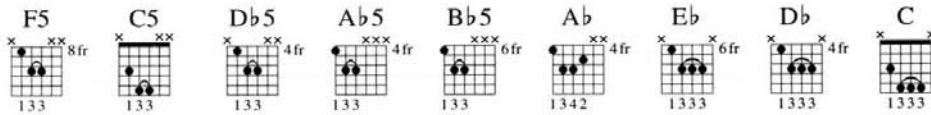
Fill 1

Gtr. 1

delay off

T
A
B
0 0 0 0 0 0 0

Smash



Gtr. 3: Tuning:

- ① = F ④ = D
② = C ⑤ = A
③ = G ⑥ = E

Verse

Moderately Fast ♩ = 156
Double Time Feel

Gtrs 1 & 2 (dist.)

f

1. Head o - ver heals I've fit in be - fore. now I don't want to
2. Smash is the way you feel all a - lone. Like an out - cast you're

do it no more. I've held it all in way with blood on my ____ face,
out on your own. ____ Smash is the way you deal with your ____ life.

built it up man, so bad you can taste. ____ I don't slag no one I
Like an out - cast you're smash - ing your strife. ____ 2.,3. Head o - ver heals, I've

don't e - ven ____ judge. Don't give me shit 'cause I'm not gon - na budge. ____ } I
fit in be - fore. Now I don't want to do it no more. ____ }

just want to be who I want to ____ be. ____ Guess that's hard for

Chorus

C5

A $\flat$

E $\flat$



oth - ers

to see.

I'm not a tren - dy ass - hole. (I)

D $\flat$

E $\flat$

A $\flat$

E $\flat$



do what I want,

(I) do what I feel like.

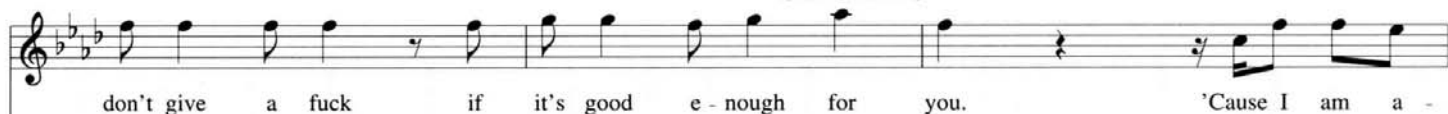
I'm not a tren - dy ass - hole. (I)

To Coda ⊕

D $\flat$

C

N.C.(Fm)



don't give a fuck

if it's good

e - nough for you.

'Cause I am a -

(cont. in notation)



Riff A Gtrs. 1 & 2

slight P.M.



1 1 3 3 4 4 3 4 3

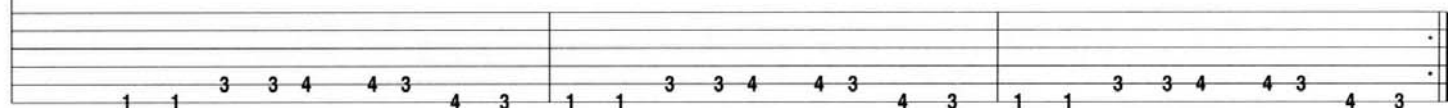


live.



slight P.M.

End Riff A



1 1 3 3 4 4 3 4 3 1 1 3 3 4 4 3 4 3 1 1 3 3 4 4 3 4 3

Interlude

Slower ♩ = 142

**Gtr. 3: w/ Riff A, 2 times, 2nd time

Chord progression: Fm, Eb, Db

Annotations: *Gtr. 2, Gtr. 1 tacet, Gtr. 1 divisi

The musical notation shows a guitar part with a melodic line and a bass line with a steady eighth-note pattern. The guitar part includes a double bar line and a repeat sign. The bass line is marked with '8' and '8'.

*Two gtrs. arr. for one.
**Gtr. 3 (dist. elec.)

Faster ♩ = 156

Double Time Feel

Gtr. 3 tacet

Chord progression: Eb, E°, F5, Eb5

Annotations: Gtrs. 1 & 2

The musical notation shows a guitar part with a melodic line and a bass line with a steady eighth-note pattern. The guitar part includes a double bar line and a repeat sign. The bass line is marked with '10' and '10'.

Chord progression: Db5, Eb5, Bb5, C5, E5

Annotation: D.S. al Coda

The musical notation shows a guitar part with a melodic line and a bass line with a steady eighth-note pattern. The guitar part includes a double bar line and a repeat sign. The bass line is marked with '6' and '6'.

Coda

Chorus

End Double Time Feel

Chord progression: Db, Eb, Ab, Eb, Db, C

Lyrics: it's good e-nough for you. I'm not a tren - dy ass - hole. (I) do what I want, (I) do what I feel like. I'm not a tren - dy ass - hole. (I) don't give a fuck if

The musical notation shows a guitar part with a melodic line and a bass line with a steady eighth-note pattern. The guitar part includes a double bar line and a repeat sign. The bass line is marked with '6' and '6'.

Double Time Feel

Gtrs. 1 & 2: w/ Riff A, 3/4 time
N.C.(Fm)

Chord progression: F, N.C.

Annotations: 6, 1fr, Gtrs. 1 & 2

Lyrics: it's good e-nough for you. 'Cause I am a - live. I am a - live. I am a - live.

The musical notation shows a guitar part with a melodic line and a bass line with a steady eighth-note pattern. The guitar part includes a double bar line and a repeat sign. The bass line is marked with '6' and '6'.

Dialog
Free Time

(band tacet)
N.C.



Spoken: "There, I hope you enjoyed our time together today. You know, it seems harder and harder to just sit back and enjoy the finer things in life. Well, 'till next time. . .ta-ta."

Interlude

N.C. (Gm)

Gtr. 3

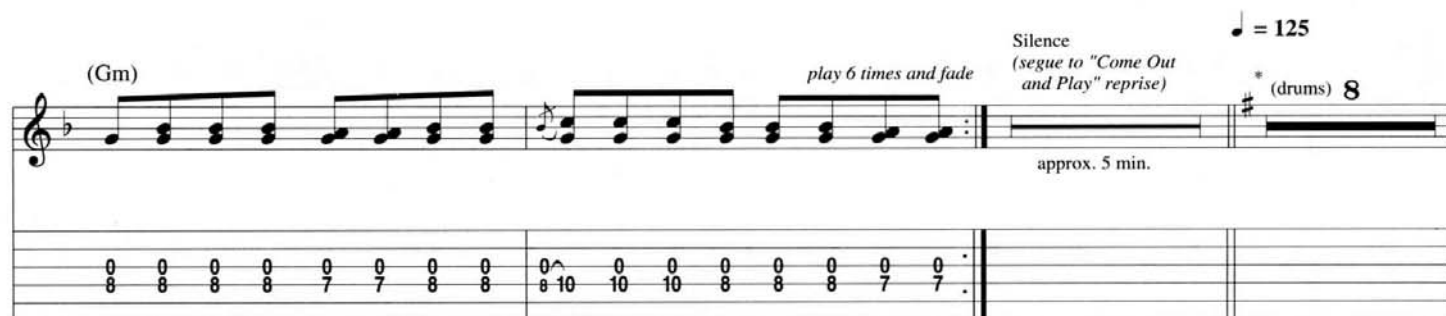
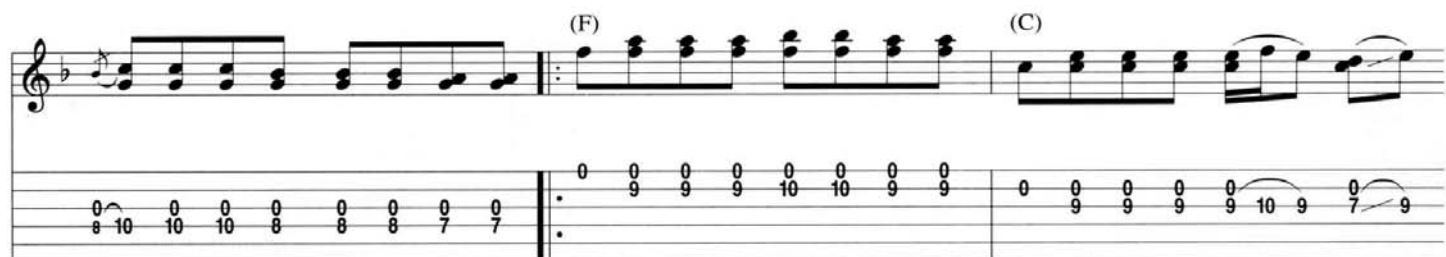
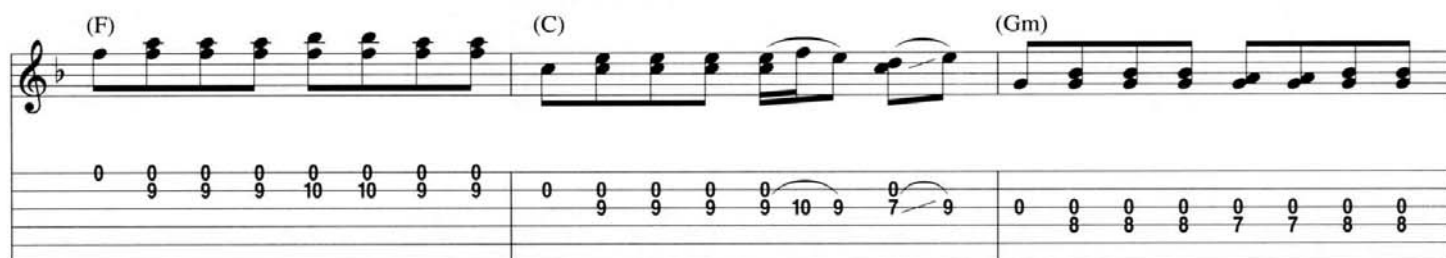
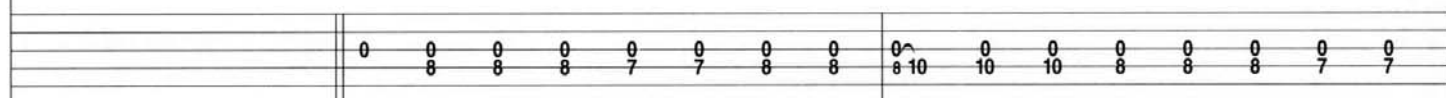
♩ = 145

(drums)

8



P.M. throughout



Silence
(segue to "Come Out
and Play" reprise)

♩ = 125

(drums) 8

approx. 5 min.

*Key signature
denotes B Phrygian

N.C.(B7)

Riff B

Gtr. 4 (clean)



End Riff B

Gtr. 4: w/ Riff B

Gtr. 5 (clean)

mf

Gtr. 5 tacet
Gtr. 4

Gtr. 4

Gtr. 5

First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and quarter notes, followed by a repeat sign and a whole note. The bottom staff contains a bass line with fingerings: 4 5 4 4 4 5 4, followed by a repeat sign and a whole note.

Second system of musical notation. The top staff continues the melodic line with eighth and quarter notes, ending with a half note. The bottom staff contains a bass line with fingerings: 9 10 9 7 9 7 5 7 5 4 5 4, followed by 2 4 2 1 2 1 1, and then 3. The system concludes with a double bar line.

Third system of musical notation. The top staff begins with a whole note, followed by a repeat sign and a whole note. The bottom staff contains a bass line with fingerings: 2, followed by a repeat sign and a whole note. The system concludes with a double bar line. The text "play 3 times (drums) 2" is written above the staff.

Guitar Notation Legend

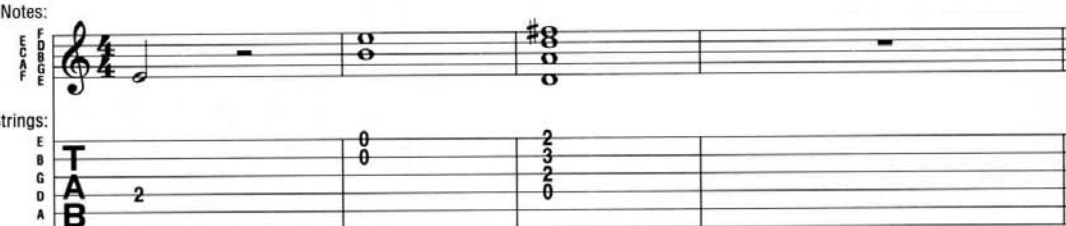
Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: 

Strings: 

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

HALF-STEP BEND: Strike the note and bend up 1/2 step.



WHOLE-STEP BEND: Strike the note and bend up one step.



GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.



SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



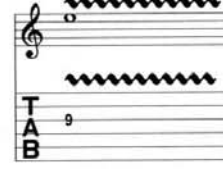
PRE-BEND: Bend the note as indicated, then strike it.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



SHIFT SLIDE: Same as legato slide, except the second note is struck.



TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



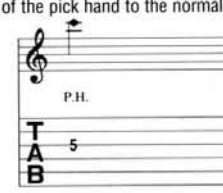
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



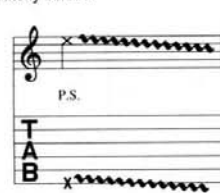
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



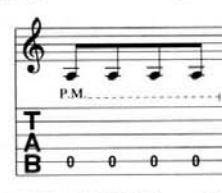
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



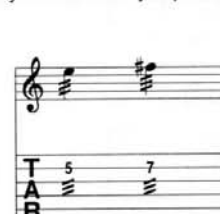
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



RAKE: Drag the pick across the strings indicated with a single motion.



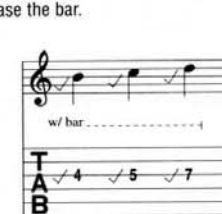
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



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genocide
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come out and play
self esteem
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